THE GALLERY

FEBRUARY 1984 VOLUME 6 Art Gallery of Ontario NUMBER 2

The Image Makers: an evaluation of Indian art

Norval Morrisseau has established a secure place in the history of mid-20th-century Canadian art. At the same time, there is controversy about the Canadian Native artists who have responded to his example – the so-called Woodland school – with "exaggerated claims at one extreme and prejudiced dismissal at the other," writes Dennis Reid, the AGO's Curator of Canadian Historical Art.

Personal interest and a recognition of the need to establish a critical framework for the evaluation of this aspect of artistic activity in Ontario prompted Reid to approach Elizabeth McLuhan, a scholar in the field, and Tom Hill, an artist and curator. Together, they have organized *Norval Morrisseau and the Emergence of the Image Makers*, opening at the AGO February 18 to April 22.

The tightly focussed exhibition of 49 works addresses that phenomenon of contemporary Canadian culture loosely defined as 'Woodland' art, examining its genesis and growth, and its direction. The exhibition and accompanying book suggest the meaning this art holds for the Indian audience, and the importance it can have for non-Indian audiences, for whom it is generally created.

In the course of his career – a spiritual quest – Norval Morrisseau's work has evolved, as have his own beliefs and paths, to self-knowledge, Elizabeth McLuhan writes in the exhibition catalogue. He has been joined on his journey by other artists concerned with redefining their 'Indianness' and with transmitting Indian culture to new generations.

The exhibition includes major works by Morrisseau, born in 1932 on the Sand Point Reserve near Thunder Bay, and works by a number of senior Indian image makers of Ontario – Daphne Odjig, Carl Ray, Joshim Kakegamic, Saul Williams, and Roy Thomas. Blake Debassige represents a younger generation of artists nurtured by these older artists and instructors.

Saul Williams (Canadian, 1954–), *Homage to Morrisseau*, 1979-80; acrylic on canvas board, 59.0 x 50.0 cm.

The pictographic style of painting originated by Morrisseau and practised by other Cree-Ojibwa-Odawa artists of Ontario can be traced to its Indian roots, but its 'Indianness' has nothing to do with ethnic authenticity and has no bearing on the value of the art. McLuhan explains how the style has been refined by Morrisseau, and adapted by the other artists.

From its inception, the pictographic style has been referred to as 'Woodland Indian Art,' 'legend painting,' or 'X-ray art' – terms which McLuhan says are unsuited to convey the aesthetic intent or inventiveness of the art, and its reciprocal relationship with the art market.

The rudiments of pictographic painting – the expressive formline, the system of transparency, of interconnecting lines that determine relationships in terms of spiritual power – were in place in Morrisseau's work by 1963.

Morrisseau has developed a lifelong theme for the self and transformation of the many levels of human and spiritual existence. "The Ojibwa cosmology emerged in all its complexity," McLuhan writes. "At the centre was always the image of the artist changing, caught between two worlds."

As Tom Hill notes, it seems surprising that Indian art in Canada has had such a long struggle for recognition. But 'Indian art' has been carelessly applied in the past to crafts produced by Indians to reflect their traditional cultures. And, since the time of European contact, Indian art has been modified or influenced by the dominant Euro-Canadian culture. In this essay, providing historical context for the exhibition, Hill explores three areas in Indian art: ceremonial, crafted arts, and the new arts.

The passage of time has seen art cooperatives and councils encouraging and publicizing individual artists, but with attendant political and social conflict. The opposition of the Canadian art establishment, refusing to view Indian art as 'genuine,' and accepting work on a selective basis, has stirred battles that still rage.

In the past 20 years, Indian artists have encountered both Indian and non-Indian institutions desiring to extend economic and intellectual credibility and support. But the politics, Hill observes, have been awesome.

The works in this exhibition, imbued with the colour and invention of an eloquent language, are from public and private collections. After its Toronto opening, the show will tour the Ontario community, to such locales as Thunder Bay, Sault Ste. Marie, Sudbury, and Chatham.

Norval Morrisseau and the Emergence of the Image Makers is made possible through the generous support of Seven-Up Canada Inc. and Benson & Hedges (Canada) Inc.

Collecting watercolours and drawings

by Katharine Lochnan

Of all the media used to make original works of art, perhaps none better expresses the artist's inner vision or is as intimate as drawing. Drawing is often the first step in the creation of a painting, sculpture, or print, or may be an end in itself.

For 20 years the AGO has actively collected master drawings and watercolours, and has begun to assemble, piece by piece, what one day will be a representative collection with both autograph works by great draughtsmen and concentrations of specialized works. We try to purchase at least one major sheet a year that will provide a peg on which to hang the lesser ones. A selection of our finest drawings and watercolours, from the early 16th to the early 20th centuries, is on view in the Margaret Eaton Gallery until April 1.

Collecting for the Gallery began in the 1950s and 1960s. One of the AGO's donors, Mr. W.B. Dalton of Stanford, Connecticut, was an Englishman and a potter who loved and collected English watercolours. He greatly enjoyed visits from the AGO's director at that time, Martin Baldwin, and would lure him to New England with promises of a watercolour for the collection. One year Dalton decided to add a Bonington work to the collection and ordered, sight unseen, an exceptional watercolour, *Dutch Fishing Boats*, which was sent directly from Agnews on Old Bond Street to Toronto. In return Dalton requested that his watercolours always be hung on his birthday, which happened to be on leap-day February 29.

In the early 1960s a gifted and generous professor at the University of Toronto's Fine Art Department, Dr. Walter Vitzthum, was given a modest, discretionary fund to purchase Old Master drawings for the AGO's collection. Dr. Vitzthum was one of the foremost specialists in 17th-century Italian drawings, and was especially interested in the Neapolitan school. He assembled an important group of Neapolitan drawings for the AGO, with works by Stanzione, Cavallino, and Giordano. His untimely death in 1971 was marked by the purchase of Pietro da Cortona's *Tobias and the Archangel Raphael*. We have continued, with the assistance of Professor David McTavish of Queen's University, to add to this special group of drawings.

When the Department of Prints and Drawings was established at the AGO in 1976, it was decided we should actively purchase and encourage gifts of master drawings and watercolours from the 15th to the mid-20th centuries, building on the works already acquired. We began by purchasing a number of Northern drawings to complement the Italian group, including Fragonard's *Melissa leads Astolfo and Ruggiero to Logistilla*, Lambert Doomer's *Noah's Ark*, Van Goyen's *Cottages by the River*, and van Gogh's *The Vicarage at Nuenen*. These and other fine sheets provided the framework for more general collecting.

For the first time, many of the acquisitions made since 1976 will be on view in the context of earlier ones, and the exhibition provides an opportunity to assess the state of the collection and consider its future direction.

Dr. Lochnan is Curator of Prints and Drawings.

EVENTS

Exhibitions

The Mystic North
Sam and Ayala Zacks Wing
through March 11
A major loan exhibition of landscape art defines a category of northern decorative and symbolist painting, and shows parallel directions among northern European and North American artists in the late 19th and early 20th centuries. Landscape paintings by the Group of Seven, Tom Thomson, and Emily Carr are set in an international context, with 129 works by 31 artists from Scandinavia, northern Europe, and the U.S. Organized by the Art Gallery of Ontario; travelling to the Cincinnati Art Museum, March 31 through May 13.

Norval Morrisseau and the Emergence of the Image Makers
Gallery of Contemporary Art
February 18–April 22
Documenting Morrisseau's development and influence as a painter, an exhibition of about 49 paintings from private and public collections. Organized and circulated in the province by the AGO.

Master Watercolours and Drawings from the Permanent Collection
Margaret Eaton Gallery
through April 1
About 50 works selected to highlight the historical AGO watercolour and drawing collection.

Daumier and La Caricature
Walter Trier Gallery
February 11–April 1
A selection of about 35 lithographs focussing on Daumier's contribution to the important, if short-lived, French journal of political satire, *La Caricature*. Organized and circulated provincially by the AGO.

Oscar Cahén
Gallery of Contemporary Art
through February 12
The first substantial showing in Canada of Cahén's work since his death in 1956. Includes about 40 paintings and a selection of graphic works. An examination of the significant contribution of Cahén to the Painters Eleven and to the development of post-war painting in Canada. Organized by the AGO to circulate nationally.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Gustaf Fjaestad (Swedish, 1868-1948), *Winter Moonlight*, 1895; oil on canvas, 100.0 x 134.0 cm. Nationalmuseums, Stockholm. From the exhibition *The Mystic North* on view until March 11.

Extension Services

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Vancouver Art Gallery
February 16–March 18

The Clichés-Verre of the Barbizon School
Rodman Hall Arts Centre, St. Catharines
February 10–March 4

Alex Colville: A Retrospective
Montreal Museum of Fine Arts
February 8–April 1

Eden Revisited: Graphic Works by German Romantic Artists
Art Gallery of Peterborough
February 9–March 4

Murray Favro: A Retrospective
National Gallery of Canada, Ottawa
through March 11

Simon Harwood: Still Life in Relief
W.B. Lewis Public Library, Deep River
February 3-26

Max Klinger: Graphic Work
Rodman Hall Arts Centre, St. Catharines
February 10–March 4

Travelling Hands On
The MacDonald Stewart Art Centre, Guelph
through February 15

Rideau
New College, University of Toronto
February 27–March 19

Spirits & Transformation
Aurora Public Library
February 3-26

"Artists With Their Work" Programs

Renee Van Halm: Installation
Art Gallery of Peterborough
continues to February 12

Fringe Research: Holography
The Gallery and Library, Cambridge
continues to February 11

Reinhard Reitzenstein: Installation
The Station Gallery, Whitby
February 4-26

Jim Anderson: Video Screenings
Monitor North, Thunder Bay
February 9-11

Bruce Elder: Film Screening
Kitchener/Waterloo Art Gallery, Kitchener
February 22

Rick Hancox: Film Screening
Centennial Gallery, Oakville
February 28

Lectures

Norval Morrisseau and the Emergence of the Image Makers
Elizabeth McLuhan and Tom Hill
Sunday, February 19, 3:30 pm
Gallery of Contemporary Art
Guest curators of this important exhibition of Indian art (see page 1) will conduct a walking tour in the show. Free with admission.

Talks and Tours

Gallery Talks are free with admission and can make your visit more enjoyable. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase your visual awareness. Topics for talks are available at the Information Desk. Join us:

Tuesday–Friday at 12:15 and 2:00 pm
Wednesday & Thursday at 7:30 pm
Saturday at 11:30 am and 2:00 pm
Sunday at 11:30 am and 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

In February talks are given in *The Mystic North* exhibition on Tuesdays and Thursdays at 3:00 pm. For group tours contact the Education Scheduling Office, ext. 200 or 202.

Courses

The Mystic North
Sam and Ayala Zacks Wing
Explore spectacular images of northern landscapes with David Wistow, Adult Programs in a series of three sessions in *The Mystic North* exhibition. Participants will discuss the powerful impact of the wilderness on works of such well-known European artists as Munch and Mondrian, and their North American counterparts, Thomson, Harris, Carr, and O'Keeffe.

Choose from one of several evening or weekend series of three one-hour sessions. Enrollment is limited to 25 persons per series: folding stools provided:

1. Wednesdays, 6:30–7:30 pm, February 1, 8, 15
2. Fridays, 11:00–12:00 noon, February 3, 10, 17
3. Sundays, 11:00–12:00 noon, February 5, 12, 19
4. Wednesdays, 6:30–7:30 pm, February 22, 29, March 7
5. Fridays, 11:00–12:00 noon, February 24, March 2, 9
6. Saturdays, 11:00–12:00 noon, February 25, March 3, 10

Series' fee: Members, students, senior citizens $10; non-Members $12. Order tickets from the Scheduling Office, Education Services. See box on page 4.

Symposium

The Mystic North
Friday and Saturday, March 9-10
Activity Centre, Art Gallery of Ontario

Tickets: One ticket for the entire event. Prices: General Admission $25; Members, Seniors $20; Students $10.

Friday, March 9, 8:00 pm
Dr. Robert Rosenblum, New York University/*From the Earth to the Heavens: The Divinity of Northern Landscape*

Saturday, March 10, 9:00 am–5:00 pm

Dr. Roald Nasgaard, Chief Curator, Art Gallery of Ontario/*The Mystic North*: Introductory Remarks

Professor Sixten Ringbom, Abo Akademi, Konsthistoriska Institutionen, Abo, Finland/*Northern Nature Comes of Age. The Attitude to Native Landscapes in Finnish Art of the 19th Century*

Professor Bjorn Fredlund, Director, Goteborgs Konstmuseum, Goteborgs, Sweden/*In the North the Landscape Painter must be a Poet: Richard Bergh and Swedish National Romanticism*

Professor Reinhold Heller, Chairman, Department of Art, University of Chicago/*Edvard Munch and the Ideology of Nordic Landscape*

Dr. Robert Welsh, Chairman, Department of Fine Arts, University of Toronto/*Spiritualism and Symbolist Landscape Painting at the Turn of the Century*

Dr. Sharon L. Hirsch, Chair, Fine Arts Department, Dickinson College, Carlisle, Pennsylvania/*'Le chemin sym-*

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bolique': An Unknown Design, an Unrealized Painting, and an Underlying Theme in Hodler's Symbolist Landscapes

Inspection of the exhibition and registration will take place on Friday, March 9, 2:00 pm–7:00 pm

To pre-register (or for additional information), please contact the Scheduling Office, Education Services, and follow the instructions for ordering tickets in the box on page 4.

Hands On

Hands On is closed February 5 and 12 but re-opens with a new theme on February 19. Hours are Sundays 1:00–4:00 pm. Children aged 4 to 12 accompanied by parents are invited to participate in fun, art-related activities.

Concerts

Sunday Concert Series
The Walker Court
February 12, 3:00 pm
The Royal Conservatory of Music presents an all-Mozart program, under the baton of Agnes Grossman. With the winner of the Royal Conservatory Orchestra Concerto competition, 15-year-old pianist Ron Lopata.

This series is made possible through the generous support of the Gannett Foundation Inc. with the assistance of Mediacom Industries Inc.

Films

The Mystic North Film Series
February 5–March 18
In its use of landscape and light, cinema, especially that of Scandinavia and Germany, has its own symbolist tradition. The series explores this tradition as it appeared in early Swedish and German cinema, and in several recent films from the United States, Canada, and Norway.

General Information: Entrance to the films is through the McCaul Street doors. Tickets may be purchased beginning January 10, in the Edward P. Taylor Audio-Visual Centre on week days from 11:00 am to 5:00 pm and on Thursdays until 8:30 pm or outside The Jackman Hall on the day of the screening.
Prices: $3 for a single film;
$5 for a double film
This program was prepared by the E.P. Taylor Audio-Visual Centre with the assistance of Dr. Ron Mottram. For further information please call 977-0414, ext. 260.

Sunday, February 5
1:00 pm **The Outlaw and His Wife**
4:00 pm **The Wind**

Sunday, February 12
1:00 pm **Through a Glass Darkly**
3:00 pm **Ordet (The Word)**

Sunday, February 19
1:00 pm **The Student of Prague**
2:30 pm **Vampyr**

Sunday, February 26
1:00 pm **Northern Lights**
3:00 pm **Days of Heaven**

Noon-Hour Films
Experimental Film: Important American and Canadian Films from the Collection of the Edward P. Taylor Audio-Visual Centre
A series of experimental films from the collection of the Audio-Visual Centre continues. All films free with admission to the Gallery and screened in The Jackman Hall.

Friday, February 3, 12:15 pm
Six film shorts by David Rimmer, a West Coast filmmaker.

Friday, February 10, 12:15 pm
Four film shorts by Al Razutis, a filmmaker from Vancouver.

Friday, February 17, 12:15 pm
Six film shorts by various American experimental directors including *Crossroads, Railway Turnbridge,* and *Spiral Jetty*.

Special Screening
Saturday, February 11, 8:00 pm, The Jackman Hall
Toute Une Nuit
Dir. Chantal Akerman
The film will be screened as part of an Akerman program by The Funnel Film Centre. Admission is $5; entrance through the McCaul Street doors. Tickets on sale prior to the screening in the Audio-Visual Centre.

Art Tours

Brochures for these art tours available from the Volunteer Office.

Philadelphia
May 10-13
Enjoy spring in Wm. Penn's "Greene Countree Towne." Highlights include the Philadelphia, Rodin, and Brandywine Museums, the Barnes Foundation, the Academy of Fine Arts, Longwood Gardens, and Winterthur.

Ireland
April 29–May 7
Tour the Georgian city of Dublin. Tour west to Dromoland Castle while visiting great houses, Norman castles, and private collections. Time out for pub lunches, shopping, and the Abbey Theatre.

Japan
October 19–November 4
See temples and inns, tranquil gardens and the bustling Ginza, Kabuki theatre, a traditional festival, magnificent architecture and art treasures. By plane, bus and Bullet train through the ancient and modern centres of Japanese culture. Mr. Thomas Quirk, expert in all things Japanese, will accompany the trip.

Looking Ahead . . . The following tour is scheduled but is still in the planning stages: **Southern France:** Fall 1984.

The Grange

Entrance to The Grange is through the AGO. See Members' Activities for Lectures and Events.

A 9-minute audio-visual presentation *The Grange–Pathway to the Past* is featured daily. Adult tours arranged by calling The Grange Office at 977-0414, ext. 237. For school tours contact the Education Scheduling Office, ext. 200.

Exhibitions
Bartlett's Canada in the Music Room.

Wanted: Volunteers to spend four hours a *weekend* in the 19th century. Please call 977-0414, ext. 237.

Gallery Hopping

Kingston Impressions: A New Look at an Old City
Wednesday, March 28
Tour a new exhibition at the Agnes Etherington Art Centre, *Canadians in Venice*, with its curator, Professor David McTavish; then explore Bellevue House, Sir John A. Macdonald's restored residence. After lunch at the Firehall restaurant, visit the studios of Queen's University's famous Art Conservation and Restoration Department, followed by a guided historic bus tour with a stop for tea in one of Kingston's finest old homes. Cost: $55 and includes train fare, gallery visits, guided bus tour, luncheon, and tea. Departure: 7:45 am from Union Station. Return same by 8:15 pm. Limited to 30 persons.

Members' Activities

Tickets must be obtained *in advance* from the Volunteer Office. See instructions on page 4.

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, followed by an informal gathering with fellow Members and tour guide in the licensed Members' Lounge. No reservations necessary. For topic call Information Desk on day of the tour.

Panel Discussion: Let's Collect
The Jackman Hall
Thursday, February 16, 7:00 pm
Gallery owner and collector Walter Moos, collectors Gerry Schwartz and Mike Hasley, and researcher Marilyn Schiff will share their experiences in the pursuit and acquisition of art. Moderator, Eve Baxter. Tickets $3.

Sunday Start with Art
The Members' Lounge
A new program begins in February as a monthly feature. Join us for juice, coffee & croissants at 11:15 am and for tour at noon.
February 19: *Norval Morrisseau and the Emergence of the Image Makers.*
March 25: *Recent Acquisitions*, with David Wistow, MA, Adult Education Officer. Tickets $4.

Art in the Morning

Norval Morrisseau and the Emergence of the Image Makers
Wednesday, February 22
A docent tour focussing on the works of Ontario Indian artists. Coffee in the Members' Lounge at 9:30 am; tour at 10:00 am. Tickets $3.

Wednesday, March 21
Join Lorraine Monk for coffee in the Members' Lounge at 9:30 am, as she discusses her two recent books, *Ontario, a Loving Look* and *Photographs from Ontario Family Albums*, both commemorating the bicentennial of our province. Tickets $3.

Special Evenings for Members

Norval Morrisseau and the Emergence of the Image Makers
Wednesday, February 22
View the works of this well-known Indian painter and his contemporaries, with Tom Hill, co-curator of this show, and director and curator of The Woodland Centre. Dinner at 6:00 pm; tour at 7:45 pm. Tickets $20, including tax and gratuity.

How to Look at Contemporary Art
Wednesday, March 21
Spend a fascinating evening with our Adult Education Officers, David Wistow and Doug Worts, as they demonstrate and explain how to enjoy and understand recent art. Dinner at 6:00 pm; tour at 7:45 pm. Tickets $20, including tax and gratuity.

Grange Lecture Series
Tickets must be obtained in advance from The Grange. See instructions on page 4.

Evening Lecture Series
The Grange Music Room, 7:30 pm
Lectures are followed by refreshments.
February 1: Arnold Edinborough, *Pleasures of the Hearth*
February 8: Anthony Adamson, *Architecture & the Boultons*
February 15: A concert with Elizabeth Keenan on pianoforte and Susan Prior on classical flute.
Tickets are $7 for Members (Series $35); $10.50 non-Members.

Luncheon Lecture Series
The Grange Music Room, 11:00 am
The series *Ladies of Leisure* takes place in The Grange, one of the earliest Georgian homes in the town of York. Lectures followed by an informal luncheon presented by The Grange Volunteer Committee.
February 21: *Sketching*
March 6: *Entertaining*
March 27: *Gardening*
Tickets are $7 for Members; $10.50 for non-Members. Entrance to The Grange is through the AGO.

Members' Services

Art Rental Service
Reflecting Toronto's current art scene, this extensive selection of paintings, prints, photographs, and sculpture changes frequently to present a wide choice for rent or purchase. A project of the Volunteer Committee.

The Members' Lounge
Meet for drinks or a light luncheon in the elegant lounge overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations please.

Shops and Services

The Reproduction Shop
The Reproduction Shop celebrates spring with fresh new posters, flower paintings and reproductions. 10% Members' discount. A project of the Volunteer Committee.

The Jewellery Shop
A selection of superb designer jewellery in gold, silver, brass, and copper by Canadian and international artists. *Gifts for business:* special presentations, speaker's gifts, volume convention items. A project of the Volunteer Committee.

Art Cart
Stocks & sells valentines for children, heart motif letter paper, stickers, bookmarks, and novelty erasable markers. A project of the Junior Committee.

Edward P. Taylor Audio-Visual Centre
Slides, videotapes, and media kits relevant to art history are available to be borrowed or used within the Centre. A free catalogue which lists artists represented in the collection will be sent upon request. Two new media kits on Canadian art are available for loan. For use of video facilities, an appointment is advised (ext. 258).

The Book Shop
Out-of-print titles available:
Persia: one only, at $100
In Italy: three only, at $75 each
Iran: three only, at $100 each
All three titles by photographer Roloff Beny.

The Restaurant
The main-floor diningroom, with its charming ambience, offers a diverse menu at reasonable prices. Selections from an international menu. Special Scandinavian dishes are featured in celebration of *The Mystic North* exhibition. Fully licensed. Reservations accepted.

The Coffee Shop
Renovated with new decor and service area, and more menu selections.

The fine art of caricature

Daumier and 'La Caricature', on view at the AGO from February 11 to April 1, includes about 35 political caricatures from the important but short-lived weekly newspaper *La Caricature*, which was founded in France in 1830 and was one of the first illustrated journals of political satire. Honoré Daumier (1808-1879) produced 91 lithographs for *La Caricature*, contributing more than any other artist to the transformation of French political caricature from a minor, fleeting art form into a vehicle for significant artistic expression.

Political caricature was virtually non-existent in France until the July Revolution of 1830, when a number of circumstances contributed to its rise: the succession of Louis Philippe, the 'citizen-king' who avowed his commitment to the new Charter of Rights, and freedom of the press; the recent invention of lithography, a print technique facilitating the integration of pictures and written journalism; and the emerging talents of the young Daumier.

Daumier was 24 when he joined the staff of *La Caricature*, and it was his work for this publication that launched his career. His first assignment was a lengthy series of 'portraits-charges' (exaggerated portraits) of the so-called celebrities of Louis Philippe's government who, in spite of promises to the contrary, were increasingly restricting individual freedoms. These lithographs of single figure politicians, based on clay models show penetrating likenesses and a forceful three-dimensionality new to French print caricature. Earlier French cartoons tended toward impersonal, generalized exaggeration.

Daumier's attack on the king was no less incisive and sustained than on his ministers and supporters. Like other *La Caricature* draughtsmen, he participated in a relentless portrayal of Louis Philippe as 'the pear.'

Political caricature in France ended temporarily in August 1835, after an assassination attempt on the king. The newspapers were regarded as inciters of treasonous activity and fell victim to new anti-press legislation. Pictures, considered more harmful than words, were singled out for special control and *La Caricature* was forced to stop publication. Nevertheless, through the efforts of its draughtsmen, most notably Daumier, political caricature had been elevated with a vengeance to a position worthy of serious attention – it was pictorial rather than written journalism that provoked full government prohibition.

This exhibition is organized by Karen Finlay, Assistant Curator.

Appeal for garden funds

The Grange garden will bloom once more. Thousands of bulbs have already been planted for the official June openings of the Grange Garden Restoration Project. Plans include a formal garden with a central fountain (now located on The Restaurant terrace), a spring garden of daffodils, a rose garden, and a gold garden with petals in every hue of yellow and gold.

The project, chaired by AGO volunteer Glenn Ryley, results from the concern of the Gallery, the City, and the local community that the valuable Grange property be maintained. The AGO, with its plans for the house gardens, and the City, with its plans to improve the adjacent park, are sharing the restoration, which coincides with Toronto's sesquicentennial and the bicentennial of the province.

A series of photographs from the AGO archival library indicates that many features of the original garden, which was laid out 160 years ago, are still extant. The new garden, created by architect John L. Stewart, is not intended to restore the grounds to a fixed time but to show the richness and variety of a garden that has evolved.

Garden party, about 1880, The Grange

Part of a gentleman's pleasure was his conservatory and greenhouse, and D'Arcy Boulton, Jr. (1785-1846), squire of Grange Park, was a founding member of the Toronto Horticultural Society in 1834. His grounds bloomed with rich floral displays in geometrically-situated carpet gardens of the English landscape style, which dominated gardening theories in England and areas of Europe for more than two centuries. Nature, wild and romantic, was the basis of design for the picturesque garden.

This project is to be funded by donations. If you would like to contribute to the Grange Garden Restoration Project, please make your cheque payable to the Art Gallery of Ontario, and forward to the Campaign Office.

General Information

Admission
Adults: $3.50
Students, full-time with cards: $1.50
Seniors with cards: $1.50, FREE on Thursdays
Members, accompanied children under 12: FREE
Thursdays, 5:30–9:00 pm: FREE to everyone

A $2 surcharge for *The Mystic North* in effect this month. Members admitted to the exhibition free. To protect works of art, we ask visitors to major exhibitions to check coats, strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Annual categories include: Individual $30; Family $40; Student $15; Supporting $100 (tax deductible).

Gallery Hours
Tuesday, Friday, Saturday, Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday (restaurant and shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:30 am–5:30 pm. Closed Monday.

The Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday. (Note: Sundays now open from noon.)

Gallery Shops
The Book Shop and The Reproduction Shop are open daily 10:30 am–5:30 pm; Wednesday, Thursday 10:30–9:00 pm.
The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours.
Art Cart: Tuesday–Friday 11:00 am–2:00 pm; Saturday & Sunday 12:00–4:00 pm.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm; Thursday to 8:30 pm.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed. Please check with security guard first. All photographs must be for personal use. Permission is required for reproduction. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West, Toronto, Ontario M5T 1G4 (416) 977-0414

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

- Address the *department specified* in Events' listing.
- Specify date, name of event, date, and number of tickets.
- Indicate your name, address (with postal code) and phone numbers.
- For tickets include a stamped, self-addressed envelope.
- Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

- Mailing new address with a previous mailing label OR
- Telephoning new address giving your membership number (on mailing label).

THE GALLERY

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